

however, that this object, on account of its weight and shape, would be rather unsuitable for a head ornament. At an attempt at fixing this bunch in a band tied round my forehead, the cluster overbalanced at the very first sharp movement. With some Indians (e. g., the Pueblo Indians of New Mexico) it is the custom at certain dances to hold branches in the hands,¹ and the Mataco, on occasions, dance round two men who are each holding a bunch of sugar cane, resting it on the ground. In this



Fig. 46. Hairnet, with chin strap of red, woollen yarn. The technique in the knitting work resembles what is known as macramé lace. Hairnet as well as chin strap decorated with small shell pendants. Choroti, Gran Chaco, Bolivia. *v. a. Rikam*, 10, 3, 15.



Fig. 47. Hairnet of red woollen yarn. Knitting technique resembling that of macramé. In the chin strap, which consists of grey woollen yarn, small downy feathers are worked in. Choroti, Gran Chaco, Bolivia. *v. a. Rikam*, 03, 3, 5.

latter case the dance is performed in order to hasten the ripening of the sugar cane.² The fan palm being of great importance in the food-getting of the Choroti, it is not inconceivable that the palm-leaf bunch here mentioned has been used at some magic dance, held with a view to obtaining an increased supply of palms. That palms are sacred trees, is a universal idea with the Indians,³ a fact that enhances the possibility of this cluster having had some magical purpose. It may perhaps appear strange that I did not, without further ado, accept the statement of the

¹ Donahum (1), plates facing pp. 117 and 119.

² Karsten (1), p. 80.

³ Karsten (4), p. 126.

5*. — v. Rosen, II.

292 cluster being merely a head ornament, but the Chaco Indians often give
 302 information that is purposely incorrect, and hence one cannot always rely
 [24] upon their explanations.¹ A quaint head ornament, met with among the
 Choroti, consists of a cross, about 1 dm high, constructed of feathers,
 thread, and a wooden stick. These crosses, worn stuck into the frontlet,
 are very similar to a kind of orna-
 ments, probably symbolic or magic,
 that are occasionally found together
 with ancient Peruvian mummies.²

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Fig. 48. Ornament of white feathers, meant for
 fixing in a frontlet. Choroti. Gran Chaco, Bolivia.
¹/s. Riksm. 03. 3. 26.

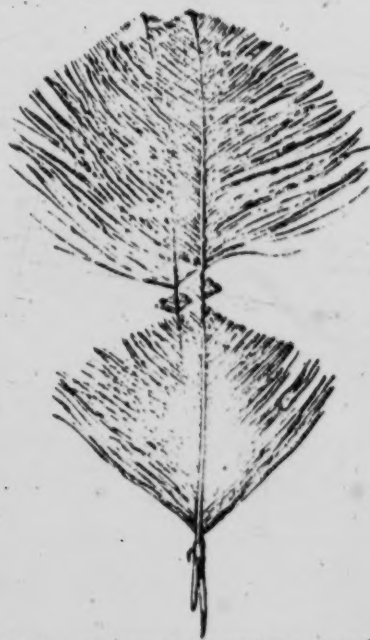


Fig. 49. Ornament of ostrich plumes, meant for
 fixing in a frontlet. Choroti. Gran Chaco, Bolivia. ¹/s.
 Riksm. 03. 3. 30.

302 Occasionally the Choroti, and also other Chaco Indians, gather a lock
 727 of their front hair into a tuft, tying it round with yarn or narrow woollen
 tape, so as to make it look like a brush, or broom. Sometimes they
 make a similar little brush from false hair, and wear it pushed in under
 the frontlet, over the forehead, so that it points downwards. The false-
 hair brush here depicted (fig. 32) possessed special value to the Choroti

¹ As to the lying disposition of the Indians of the Chaco, see for example Nordenskiöld (18), p. 34.

² Nordenskiöld (11), pp. 138—140.

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Tambopata-Guarayo (on the R. Tambopata in Peru) Tapiete and Toba (in the Gran Chaco), Tsirakua (in the Chaco Boreal), Yamiaca (on the R. Inambari in Peru), and Yuracaré (on the R. Chaparé and the R. Séure in Bolivia).

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I have moreover gone through the literature dealing with the Indians of South America, as far as it was accessible to me. In the case of a few cultural elements I could follow in part the statements of FRIEDERICI, PATER SCHMIDT RIVET and others.

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114

Unfortunately, with regard to extensive tracts, there are but sparse statements about the material culture of the Indians, indeed, about any aspect of the civilization of the Indians. Such tracts as are little known are those round the R. Ucayali and the R. Tapajos. An ideal work for those who would essay comparative investigations similar to the one here attempted, is KRAUSE'S about the tribes on the R. Araguaya. One will find there everything one looks for about the tract examined. Of rarely quoted works that I have made use of here, the one by SÁNCHEZ LABRADOR on the Chaná and Mbayá is perhaps the most important.

Of unpublished museum material I have drawn chiefly upon what the Swedish museum had to offer. A great number of valuable particulars have been communicated to me by friends and colleagues, among whom I am indebted to Dr. G. Antze of Hamburg, Mr. Kai Birket-Smith of the National Museum, Copenhagen, (M.C.), Dr. W. Foy, Director of the Rautenstrauch-Joest Museum, Cologne (M. f. V. C.), Dr. Franz Heger, Director of the Ethnological Museum, Vienna (M. f. V. W.), Dr. Th. Koch-Grünberg, Director of the Ethnological Museum, Stuttgart (M. f. V. S.), Dr. F. Krause, Ethnological Museum, Leipzig (M. f. V. L.), Dr. J. P. B. de Josselin de Jong, Royal Ethnographical Museum, Leiden, Prof. Dr. J. Scherman, Ethnological Museum, Manich (M. f. V. M.), Dr. Max Schmidt, Berlin, Prof. Dr. E. Seler, Ethnological Museum, Berlin, (M. f. V. B.) Prof. Dr. Karl v. d. Steinen, Berlin, and Dr. G. Thilenius, Director of the Ethnological Museum, Hamburg, (M. f. V. H.).